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MRS. PATRICK CAMPBELL  
Appearing in repertoire in a two  
weeks' engagement Garrick Theatre

# Music and the Drama

A DEPARTMENT OF MUSICAL  
AND DRAMATIC NEWS OF IM-  
PORTANT AFFAIRS AND PEOPLE



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## MRS. PATRICK CAMPBELL'S BRAVE STRUGGLE FOR A HIGHER DRAMATIC ART

By W. E. GORMAN

MRS. PATRICK CAMPBELL, the noted English actress, is making a tour of the United States, during which she will travel for twenty weeks in a private car, and visit every city of importance. In her field of artistic expression she has been working for years for the higher dramatic art, without assuming the airs of a protagonist or the hysterics of a martyr and has fought a good fight in behalf of reasonableness, restraint, poetic interpretation and the eloquence of suggestion and imitation as opposed to mere acting. Mrs. Campbell has made the most discriminating audiences of two countries see the charm and potency of her method, and given them a hearty distaste for the banality and crudity of a kind of acting which makes its point by a series of emotional explosions, which relies on isolated tours de force for defining character and carrying along the action of a play. She is therefore, less an actress and more an interpreter than perhaps any other woman on the English speaking stage today.

She has given us the most magnificent works of several of the most interesting playwrights of this age—English, Belgian, Spanish, German and Scandinavian. For their interpretation she has engaged players of intelligence and

charm. While most of our own actors and actresses have confined themselves to one production a season, and in some cases fewer, Mrs. Campbell has displayed prodigious industry and noble generosity, mounting

every piece of her repertory with the strictest attention to detail, and with the utmost luxury of investiture warranted. The peevish and captious still gird at her, sneering at her delicate repression of method as implying imitation, taking the most unmannerly liberties with her name and her personality, writing of the serious, aye, and solemn dramas she produces as though they were diseased fancies of decadents. All this petty but none the less exasperating kind of discouragement Mrs. Campbell has borne with a very good grace and she has the satisfaction of knowing that she commands the respect and gratitude of those professional students of the stage who waited long and not very hopefully for a woman of her courage and resourcefulness to produce the best among our English spoken



MRS. PATRICK CAMPBELL  
As "Hedda Gabler"

contemporaneous plays. What is more important from a practical point of view is that the great public has awakened to the meaning and beauty of her efforts. She is no longer a success of curiosity. She does not draw





MRS. PATRICK CAMPBELL  
And Pinky Panky Poo



MRS. PATRICK CAMPBELL  
As "The Notorious Mrs. Ebbsmith"



MRS. PATRICK CAMPBELL  
In a favorite gown



MRS. PATRICK CAMPBELL  
In "The Second Mrs. Tanqueray"





MRS. PATRICK CAMPBELL  
In "Electra"

the idle sensation seekers merely, but she is commanding the absorbed attention of those who take the theatre seriously.

Mrs. Patrick Campbell is a Londoner by birth. Her father was English and her mother Italian. As a child she possessed a high degree of musical talent and won a scholarship at the Guildhall School of Music, London, for a three years' free tuition in Leipsic. The prospect of a brilliant musical career was cut short by a very romantic episode. She was then but seventeen years old, and instead of taking up the scholarship she eloped with Mr. Patrick Campbell, then a stalwart young soldier of nineteen. They took up their residence in the London suburb of Norwood. By way of recreation and amusement Mrs. Campbell joined an amateur organization called "The Anomalies Amateur Dramatic Club," in which she soon won a position of leadership.

Mrs. Campbell began her professional career as Rosalind in "As You Like It," in which she toured the English provinces. The public is familiar with her rapid rise to stardom, how Arthur Pinero, witnessing her performance in a small town near Manchester, was so impressed by her ability that more

than two years after when he decided to produce "The Second Mrs. Tanqueray," he looked up the obscure provincial player and gave her the leading role of Paula Tanqueray. From that time on Mrs. Campbell's rise was steady and uninterrupted. She climbed up the ladder from leading lady to the ne plus ultra of theatrical ambition—the actress-manager in her own theatre.

*Mother Love Drove Mrs. Patrick Campbell to the Stage.*

Mrs. Campbell recently submitted to an interview in which she made known a few facts that were interesting, and hitherto unknown. Today Mrs. Campbell occupies the pre-eminent position of the most popular actress in England, for since the retirement of Ellen Terry, she has not needed to divide the honors with any one. The thing that occurs to one seeing her for the first time, is the sense of power that emanates from her; the indefinable atmosphere of repose and reserve force. Then one wonders if she can possibly be a day more than thirty. This idea is dispelled by the entrance of her daughter, Stella, an exact counterpart of her mother, and who, by the way, will make her debut upon the stage during the American tour. Hitherto she has not appeared for the reason that her mother wished her to be prepared for the task she undertakes. The first question put to Mrs. Campbell was as to what sent her to the stage.

"Necessity," came the answer. "Affairs had reached a point where some certain financial changes were necessary, and it was a point where I had to decide between being a governess, or the stage. I chose the latter. There were two excellent reasons for my decision. They are these: Mrs. Campbell opened a heavy gold locket and displayed two portraits in miniature. One was that of Miss Stella Campbell, and the other of a handsome youth, Alan Urquhart Campbell. "I walked into a dramatic agent's office, handed in my name, and paid my guinea just like any other young girl. The agent wrote my name in a little book, just then a man named Green—how well I remember that name—entered the office and spoke of his necessities. He was organizing a company to play the provinces with a play called 'Bachelors' by Robert Buchanan. I went with him on the tour."

Then Mrs. Campbell became exquisitely human, her bosom heaved, and her large expressive eyes took on a softer tinge. There was almost a tinge of pathos in her smile.

"I worked—ah, how I worked," she said, "but then you see I had two such good rea-



MRS. PATRICK CAMPBELL  
In "The Sorceress"



MRS. PATRICK CAMPBELL  
As "Magda"

sons. It was so worth while to work for them both. Every little thought and every little plan had for its ultima thule, those two reasons. I was working for my children; to give them the things they had the right to expect, and for which they looked to me. It was a joy, a pleasure; how can I express it. There was no thought for myself, but success for me meant other great things for them. I may say that my children sent me upon the stage, and I love the stage for what it made possible for them. That man, Green, wanted a leading lady cheap, and I was very cheap. I received two pounds a week. Later I appeared in pastoral plays at a raise of ten shillings a week. I worked hard, and if you can imagine what it means to get two pounds, ten shillings a week, and supply your own gowns, you may understand. My health broke down under the strain, and when I recovered I went to the Adelphi and played in melodrama. Then I took typhoid and was forced to rest for awhile. I returned to the Adelphi, and there Arthur Wing Pinero saw me and picked me for the title role in "The Second Mrs. Tanqueray." That was my chance. Within eighteen months from the time I walked into the agent's office,

I was playing "The Second Mrs. Tanqueray." There was luck, a lot of hard work, and perhaps some talent."

Mrs. Campbell sighed and shifted on her cushions. She seemed to revert into the past, and then she sighed again. Looking at her, but one thing impressed me,—the sudden brilliancy of her face; the human touch about her, and I realized at once that it was nothing but the great mother-love that had driven her to the stage; had kept her there, working, suffering privations, almost ruining her health, and winning at last. There may be great pleasures in this world, wonderful pleasures, but looking at Mrs. Campbell as she lay back among those cushions, talking in her rich musical voice, and with that human look in her eyes, I doubted if there could be anything so exquisitely satisfying to a woman as success won for herself and children through her own unaided efforts, and for their sakes.

Women have been led to the stage from any number of reasons, and have made success or failure according as Fates decree, but it is doubtful if any woman has had a greater incentive than Mrs. Campbell, nor has won any assured position more thoroughly than she.

As a rule—and this is borne out by the history of the great ones upon the stage—success has only come through the sacrifice of something else; the giving up of one thing or another that makes life worth living, or that women hold dear, but Mrs. Campbell has won her fight through the very things that others have had to put aside, and by the holiest emotion that woman can possess has reached the pinnacle of endeavor.

"I am well satisfied with my portion," said Mrs. Campbell, "I feel that the things I have done have been well done, and that I am now at liberty to play such parts as I delight in and that seem to me worth while. It was in 1888 that my affairs demanded that I should work, and from that time to the present, I have never had one regret. Now both my children are grown up. Stella makes her debut on the stage this season with me. My son is rising in the Navy, and I feel that what I set out to do has been almost finished. From first to last, through all my trials, through all the temporary disappointments I have had the one great thought—that whatever came to me was but an incident in the course I had mapped out, and the beings I loved would benefit thereby."

Mrs. Campbell moved a cushion and disclosed a somewhat bedraggled appearing bit of white furry material. Then she picked it up, and behold, it was Pinky Panky Poo. Not the Pinky Panky Poo that had been featured and jested about in the American press, but an old little dog, almost blind, but with a wonderful and abiding affection for his mistress. And Mrs. Campbell has the sincerest regard for the old dog. She said:

"Yes, this is what is left of Pinky Panky Poo. She is seventeen years old now, and nearly blind, but she is still as faithful as she was in the days when we were both younger. She is still the good companion, and if she could speak, she might tell you many a secret of the things I have told her. You see, in those early days, I had no one else much to confide in but poor Pinky. She knew my ambitions, my hopes, my fears, and all the rest of it. She still stays with me and she shall until she passes to the canine heaven, if there is such a place. The only thing that bothers me is the taking her about, but I wouldn't leave her behind. I couldn't. We have been together so long that it would seem cruel, and she wouldn't live two days away from me. Pinky goes with me to America and travels with me, or I would, I am afraid, refuse to go."

During her tour, Mrs. Campbell says she will give but one new play, and that is the new version of the old Greek tragedy by Euripides, "Electra." Great care and atten-

tion has been paid to this presentation, and it has been in course of preparation during the last two years. Every detail that could make for versimilitude has been supplied, and the result, it is understood, will be something distinctly novel and effective. Her other vehicles will be "Magda"; "The Second Mrs. Tanqueray," the play in which she first achieved success; "The Notorious Mrs. Ebb-smith"; and possibly one or two others. Mrs. Campbell informs me that her tour will take in every city of importance in the United States, and that she will play from Maine to California, and from Canada to Texas.

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Mrs. Patrick Campbell's husband, Sergeant Campbell, was killed while campaigning with Lord Bethume in the Boer war. He is said to have been a modest, quiet man, from whom his brilliant wife had grown away during the last years. Not many of his comrades knew that he was in any way connected with the woman whose name was famous among Englishmen. Once in camp, just after the mail had arrived from home, the soldiers were gathered around the fire reading letters and eagerly devouring the papers. In an illustrated paper somebody came across a picture of Mrs. Patrick Campbell and an article telling of her latest successes.

"I say, Campbell," said one of his men jokingly, "I suppose this actress isn't any relation of yours, is she?"

"She's my wife," said Campbell, without looking up, and his mess was silent.

#### THE ROGERS BROTHERS

The Rogers Brothers, who have just begun an engagement at the Illinois theater in "Panama," appear to have hit upon a happy combination in authors this year. They deserted John McNally, who has been their guide, counselor, and friend for several seasons, and took up with another Irishman named Sylvester Maguire. Then, to help Sylvester with the music and lyrics, they selected Aaron and Max Hoffman, no doubt feeling assured that by thus pinning their faith to an unbeaten combination of nationalities they had reduced the risk of failure to the minimum.

The result, "The Rogers Brothers in Panama," is an entertainment not much changed from the familiar style to which their friends have become accustomed, but still one in which there is enough that is different from the McNally form to make it almost original.

The fact that the trouble this year occurs in Panama offers new opportunities to the costumer, the scenic artist, and the director of the electric lights, and all these have taken full advantage of the chances given. The young women engaged are prettily draped, the settings are particularly attractive, and the lighting produces many pleasing effects. Taken altogether it is a very interesting and entertaining attraction.